

STRANGER 456

HOURS EIGHT-NINE

Of a limited series

TWO-HOUR  
SEASON FINALE

Written by

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Based on his novel

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**TEASER**

**EXT. AXEL'S LAIR - THE NEXT DAY**

A DEMOLITION TEAM pulls up to the exterior of the chain-link fence around the armored plant.

There are several VEHICLES in the convoy which is stopped, halted by LOCAL DEPUTIES.

FORBES (V.O.)  
Axel disappeared on November  
30th, the date that demolition  
had been scheduled to take  
down the old plant.

CHICAGO PD CSI TECHS surround the abandoned Armour plant with  
CRIME SCENE TAPE.

FORBES (V.O.)  
As soon as the Chicago P.D.  
took command of the premises  
and declared it a crime scene,  
the destruction of the  
slaughterhouse was halted.

**INT. AXEL'S LAIR - CONTINUOUS**

Dozens of CRIME SCENE TECHS pore over it, photographing the murals and the VICTIM PICTURE'S inside Axel's office that correspond to them.

FORBES (V.O.)  
The killer was absolutely dead-  
on in his prediction that the  
site of his grisly magnum opus  
would be preserved. In fact,  
not only did they keep it  
intact, the entire copy of the  
Sistine Chapel ceiling along  
with his wall of victim photos  
was enshrined.

PUNCH OUT TO BLACK:

SUPER WHITE OVER BLACK

SMITHSONIAN INSTITUTION  
WASHINGTON, D.C.  
ONE YEAR LATER

FADE UP ON:

**INT. SMITHSONIAN INSTITUTION - BEHRING CENTER - DAY**

The camera pushes in past a sign that says: CRIMINAL GALLERY and into an enormous room that is dimly lit.

As the camera moves forward, it passes DISPLAY CASES filled with artifacts from THE FBI'S BEHAVIORAL ANALYSIS UNIT.

We see MUG SHOTS of the world's most celebrated serial killers: Bundy, Gacy, Berkowitz, Dahmer and DeSalvo.

Just inside the entry there's a special series of PHOTOGRAPHS documenting Hollywood's laudatory treatment of The Bureau.

Efrem Zimbalist Jr. from ABC's 1965-74 series "The FBI."  
 Jody Foster with Anthony Hopkins from "Silence"  
 The principals of "Criminal Minds" on CBS  
 NBC's most recent incarnation of "Hannibal"  
 ABC's latest Bureau valentine: "Quantico"

FORBES (V.O.)

Following Hoover's protocol in which coverage of the Bureau by the media was almost always upbeat and positive, the current Director, Paul Jensen, spun the scandal, soon known as "The Slaughterhouse Murders," into an FBI victory.

A TEN FOOT DISPLAY shows:

A MUG SHOT OF AXEL with an enormous LINK CHART tying him to more than 300 homicides. Then, as the camera pushes forward, it comes to the centerpiece of the exhibition:

**AXEL'S SISTINE CHAPEL:**

Entirely reconstructed here in the museum just as he said it would be; a monument to his twisted homage to Michelangelo.

As the camera tilts up now and pushes into THE CENTER of the ceiling, we're reminded that Axel has given...

HIS OWN FACE to the portrait of ADAM.

But the figure of EVE, reaching up toward the Serpent in the tree of forbidden fruit, is FACELESS. The last unfinished business in the killer's masterpiece of death.

CUT TO:

**A SERIES OF SHOTS**

as Forbes' voice-over continues.

FORBES (V.O.)

The Bureau's spin on the Axel murders had taken on Byzantine dimensions after the wounded Supervisory Special Agent was found near death on Route 17.

High shot of AN AMBULANCE and EMS Tech loading Killebrew onto A BODY BOARD due to his spinal injuries.

**EXT. FED EX OFFICE - NILES - DAY**

As Forbes and Maddy pull up to it in the Taurus.

FORBES (V.O.)

Once we'd debriefed Captain Jamal and his investigators, we rushed up to the copy center and retrieved the one set of Killebrew's files that had survived.

**MOMENTS LATER**

They exit and we go CLOSE ON the Fed Ex Office box that Forbes had previously recovered from the safe deposit box in HCMC.

CUT TO:

**INT. DOJ CONFERENCE ROOM - WASHINGTON**

As Killebrew, in a wheelchair, gives a statement to OPR investigators. HIS LAWYER (early 30's, female) whispers to him and A STENOGRAPHER takes it all down.

FORBES (V.O.)

Realizing that the appointment of a Special Counsel might lead to the exposure of Killebrew's "unique" relationship with the killer, the Attorney General opted for a limited investigation by the FBI's in-house Office of Professional Responsibility.

KILLEBREW

On advice of counsel, I respectfully invoke my Fifth Amendment privilege.

FORBES (V.O.)

During that probe, noting that Killebrew's actions could subject the Government to *massive* liability, his attorney cut a deal in which the veteran Supervisory Special Agent was allowed to testify under a grant of immunity. Still, he repeatedly took the Fifth, and refused a polygraph examination.

**INT. DOJ CORRIDOR - LATER DAY**

Killebrew's Attorney talks to the OPR agents in private.

FORBES (V.O.)

In order to sell The Bureau's official position on the incident, his lawyer also suggested that he be hailed a "hero" and decorated. Thus, The FBI's criminal negligence in failing to stop the murder of nearly three hundred Americans could be viewed as a law enforcement *triumph*.

CUT TO:

**INT. SENATE JUDICIARY COMMITTEE - HEARING ROOM**

FBI DIRECTOR testifying next to Killebrew

FORBES (V.O.)

The Director later faced the Senate Judiciary Committee and testified under oath that the Axel killer was now dead.

AN EASEL WITH BLOW-UP'S of Axel's MEDICAL REPORT

FORBES (V.O.)

That cover story had been concocted after OPR investigators went into Axel's encrypted file - accessible online only via a secret Bureau password - and discovered that someone had inserted a medical report twenty-four hours after the killer's escape from the Armour plant.

The Director points to the analysis: HIV POSITIVE.

FORBES (V.O.)

The report of a blood analysis from one of the I-80 crime scenes, documented traces of the HIV virus in the killer's system.

CLOSE ON KILLEBREW testifying.

KILLEBREW

Senators, even, if, by chance, the offender had escaped, given his T-cell count, which was close to zero when the sample was recovered, he is now *clearly* dead.

JENSEN

I might add that the statistics on serial murder in this country have returned to the levels we were seeing *prior* to this offender's killing spree.

Close on the panel as the Senators nod, seeming to buy it.

FORBES (V.O.)

No one could explain why such a blood report would show up on an encrypted FBI server years *after* the purported analysis, but the AIDS discovery gave The Bureau an out. With Axel dead, it could declare a media victory.

NEWSPAPER HEADLINES: AXEL NOW CONFIRMED DEAD  
SLAUGHTERHOUSE SK HAD AIDS

FORBES (V.O.)  
 That explanation never  
 satisfied us. But then, six  
 months after his disappearance  
 there was a report of a murder-  
 suicide in Illinois.

CUT TO:

**EXT. TRAILER PARK - KANKAKEE - NIGHT**

A FIRE TRUCK outside A BURNED OUT TRAILER as A FIRE MARSHAL  
 in a turnout coat and boots goes inside.

**INT. TRAILER - CONTINUOUS**

He pans his SEARCH LIGHT along A SOFA and finds THE CHARRED  
 BODY of A FEMALE sitting upright next to THE CHARRED BODY of  
 A MALE next to her with HIS ARM around her.

The two corpses look like charcoal mannequins.

The Fire Marshal pans the light up to A SHELF with a series  
 of FRAMED PICTURES. One shows the woman, now in her mid 50's.

RAMONA, the RED-HAIRED inmate from The Decatur Woman's  
 Correctional Facility who'd given birth 25 years ago to  
 Bobby Leroy Cole.

Next we see:

A FRAMED SHOT of Bobby's Certified BIRTH CERTIFICATE. In the  
 lower right corner are two tiny FOOTPRINTS, the form of I.D.  
 used for newborns by the Department of Corrections.

**INT. DARKENED ROOM - HO CHI MINH CITY**

Forbes stares at a copy of it on his TOUGHBOOK.

FORBES (V.O.)  
 It was the first time in years  
 that either of us had found  
 any peace.

He finds A SNAPSHOT of him and Maddy and we SHOCK REVEAL...  
 Their one-year-old baby daughter EMMA.

**END TEASER**

ACT ONEINT. CENTRAL POST OFFICE - HO CHI MINH CITY - PRESENT DAY

Dr. Forbes, still using the cane, walks into the French colonial building with the sweeping internal cast-iron arches and sky-lit ceiling which serves as the principal P.O. in the city formerly known as Saigon.

At one end of the main hall above an enormous clock is a picture of "Uncle Ho," as the revolutionary leader was known.

CLOSE ON a section of MAIL BOXES where FORBES, in the same rayon shirt and cargo pants he wore to the bank, pulls out a key.

ANGLE FORBES who looks inside and finds:

POV: AN EMPTY BOX.

FORBES (V.O.)  
 (showing disappointment)  
 At first I'd come here every day; confident that she'd send word about where she was hiding with the baby.

He closes the box, locks it and walks away.

FORBES (V.O.)  
 Her last point of contact for me was GPO Ho Chi Minh City. Un-encrypted phones or the internet were too dangerous.

He exits out onto...

EXT. CONG XA PARIS BOULEVARD - CONTINUOUS

He looks to the right at POV: NOTRE DAME CATHEDRAL  
 One of the last vestiges from the era when The Catholic Church held such influence over French Indochina.

INT. NOTRE DAME CATHEDRAL - MOMENTS LATER - DAY

Dr. Forbes stands in front of a bank of blue votive candles surrounding A MARBLE STATUE of The Madonna and Child.

FORBES (V.O.)  
 At this point, I'd come full circle.

(MORE)



FORBES (V.O.) (CONT'D)  
 From the lapsed Catholic I'd  
 become in college to the  
 cynical investigator shocked  
 at what the Church had turned  
 Axel into, to a desperate  
 husband and father, out of  
 options; waiting in a dark  
 hotel room for a miracle.

FLASHBACK TO:

**EXT. CEMETERY - SNOQUALMIE, WASHINGTON - DAY**

Maddy leans on Forbes as they stand over her father's grave  
 in front of THE HEADSTONE that says BERGSTROM.

It's a larger piece of granite than the smaller marker we saw  
 in HOUR ONE when The Sheriff stood paralyzed next to Maddy  
 and her brother Bobby at their mother's grave.

MADDY  
 (really sullen)  
 There's nobody left.

FORBES  
 (hugging her)  
 He wouldn't have wanted you to  
 stay down about this.

MADDY  
 (brightening)  
 Yeah. You know what he told  
 me after I lost Axel the  
 second time?

FORBES  
 What?

MADDY  
 Make it go away with work.

FORBES  
 (smiles)  
 Always the Marine.  
 (turns to face her)  
 If you need to talk, I'm just an  
 hour away.

MADDY  
 O.K.

She puts her arms around him and hugs him hard.

**INT. MADDY'S BEDROOM - BERGSTROM HOUSE - THAT NIGHT**

CLOSE ON A SCISSOR GATE across Maddy's BR window. It's designed to keep out intruders.

THE CAMERA MOVES around the darkened room and we see that...

THE BEDROOM DOOR is locked with THREE DEAD BOLTS.

On the NIGHT TABLE rests her new RUGER SR 45, a center fire pistol with much more stopping power than her old .380.

Next to it two extra MAGS and A BOX OF Glaser safety slugs.

Along a bench at the foot of the bed we find a HERSTEL FN POLICE SHOT GUN; A 12 gauge pump with eight round capacity. Much more efficient than the double barreled Remington she used against Axel the first time.

And finally, up on the bed we find Maddy sleeping fitfully.

FLASHBACK TO:

**EXT. VAN - LODGED IN THE TREE TOP - ROUTE 22 - SNOQUALMIE**

Reprising the rescue from HOUR ONE, Maddy hangs by a line from the chopper trying to save the driver in the van as her father endeavors to keep the Bell Jet Ranger steady up above.

She pulls herself along the tree branch and reaches the door handle. But just as she opens it, THE VAN drops again.

MADDY  
(backing off)  
Oh shit...

SHERIFF BERGSTROM (RADIO)  
What's wrong?

Cautiously, like it could all go down any second, she moves to the door again and carefully pulls it open.

AXEL'S FACE is covered in blood. Quickly, Maddy pulls out SURGICAL SCISSORS and cuts off his seat belt. She starts to get A HARNESS around him when...

SNOW FALLS from an upper branch and THE VAN DROPS a foot.

MADDY  
Jesus...

Maddy pulls back and looks down...

POV: That 1000 foot drop to the gorge below.

The wind is roaring as she strains forward and gets the belt around Axel. Then CLICK... just as she has him...

ANOTHER PILE OF SNOW HITS THE ROOF and...

The van drops from the tree, careening HOOD-OVER-TAIL until it hits THE GORGE BELOW and explodes in A FIREBALL.

SMASH CUT TO:

**INT. MADDY'S BEDROOM - BERGSTROM HOUSE - NIGHT**

Where she wakes up, hyperventilating. She looks around the room, trembling, getting her bearings, then...

She jumps up, checks the door locks, the window gate, racks the shotgun and puts one in the barrel of the Ruger.

Then suddenly, HER CELL RINGS, startling her.

A beat as she pulls it together to answer.

INTERCUT:

FORBES (O.C.)  
 Couldn't sleep. I had this  
 feeling.

MADDY  
 Me too.

FORBES (O.C.)  
 You O.K.?

MADDY  
 (looks around the room)  
 You mean living here in my own  
 Guantanamo? No. Not really. You  
 feel like taking a drive?

**EXT. BERGSTROM HOUSE - CONTINUOUS**

Forbes is already parked outside in an old Land Rover Defender.

FORBES  
 Look out your window.

Off Maddy smiling.

FLASH FORWARD TO:

**INT. DARKENED ROOM - HO CHI MINH CITY - NIGHT**

By now Forbes is hammered on cognac and Perc. He's staring at another snapshot of Maddy and Emma. They're on THE FRONT PORCH of his house in the U-District.

FLASH BACK TO:

**INT. FORBES TOWNHOUSE - UNIVERSITY OF WASHINGTON - DAY**

Forbes, looking trim and fit, is at the desk in his study, typing final corrections into an iMac for his new book:

**Axel: The Untold Story of  
The Slaughterhouse Murders.**

Just then, Maddy, eight months pregnant, comes in and brings him lunch on a tray.

She hugs him and stands beside him as he edits the last page. Forbes smiles and picks up AN ENVELOPE with the FBI LOGO.

FORBES

I was going to wait 'til  
tonight to surprise you with  
this.

MADDY

What is it?

He pulls out A DOCUMENT from the envelope.

FORBES

Report from Forensics at  
Headquarters. Positive DNA  
match on the body they pulled  
from his mother's trailer in  
Kankakee.

MADDY

I thought they found two bodies?

FORBES

Yeah. A woman in her mid 50's  
ID'd from her prison dental  
records --

Shows her THE CRIME SCENE photo of the two charred bodies.

FORBES (CONT'D)

And there was a male lying next to her. Identical match.

MADDY

So he decided to kill his mother and go with her.

FORBES

You called it. With the Smithsonian exhibit he'd made his point. His life's work was finished.

MADDY

Do you believe that?

FORBES

I want to. Besides we've got more important things to worry about?

He smiles, pulls her onto his lap and kisses her. Just then Maddy feels something and grins.

MADDY

She's been driving me crazy this morning. Here...

She takes her husband's hand and moves it toward her belly. They both smile as the baby kicks.

FORBES

(suddenly serious)  
I don't know...

MADDY

(concerned)  
What?

FORBES

If this world's ready for another Maddy Bergstrom?

The two of them get up and hug each other for dear life.

FLASH FORWARD TO:

**INT. DARKENED ROOM HO CHI MINH CITY - DAWN**

Forbes is sprawled on the bed after a bad night of cognac and drugs. Suddenly SUNLIGHT hits his face through the wooden blinds in the room and he wakes up.

He stretches and gets up. As he moves to the desk we see that the last image he'd pulled up on the TOUGHBOOK was an old FBI WANT POSTER with the headline:

GET DILLINGER! \$15,000 REWARD.

Under that we see MUG SHOTS of the notorious bank robber separated by the words: GET HIM DEAD OR ALIVE

He sits down and picks up the HOUSE PHONE.

FORBES

Oui. Pièce sept cents et neuf.  
Un grand pot de café noir.  
Tout de suite.

**INT BATHROOM - MOMENTS LATER**

Naked now, he turns the shower dial to FROID. Cold water pours down on him and for a beat he...

FLASHES BACK TO:

**INT. BATHROOM TRAVELERS INN**

When Maddy, smiling outside the shower curtain uses the same technique to sober him up.

**RESUME DARKENED ROOM HOTEL TRANH - MOMENTS LATER**

Dressed in camo pants and an old Bureau tee shirt, Forbes opens the blinds and squints at the intensity of the sun. Just then...

THERE'S A KNOCK AT THE DOOR

He responds, eyes A PEEP HOLE in the door and opens, handing A WAITER a 50,000 Vietnamese Dong note equal to \$2.00 U.S. The waiter passes him A SMALL TRAY with a pot of café filtre.

CUT TO:

**INT. HOTEL ROOM - MINUTES LATER**

Forbes sips the coffee, sobering up. He scans more photos of DILLINGER'S BODY from the Biograph Theater shooting scene.

FORBES (V.O.)  
 We had no idea at the time,  
 but knowing what we did about  
 Killebrew we should have seen  
 it coming.

SHOT of the two charcoal corpses from Kankakee.

FORBES (V.O.)  
 As it turned out, in one of  
 the great ironies in all this,  
 Axel himself had taken a page  
 from The Director's playbook.

A PICTURE OF DILLINGER'S GRAVE

FORBES (V.O.)  
 In the late 60's after he'd  
 learned that John Dillinger had  
 been buried under ten feet of  
 concrete, Chicago journalist and  
 author J. Robert Nash started  
 investigating the circumstances  
 surrounding his death.

AUTHOR'S PHOTO of Nash

Shots of Hoover's collection of Dillinger artifacts.

FORBES (V.O.)  
 Hoover himself began collected  
 Dillinger artifacts, including  
 the bank robber's gun, his hat,  
 his eye glasses -- even the  
 pocket change recovered from his  
 body outside the Biograph.

The cover of Nash's 1960 book: DILLINGER DEAD OR ALIVE?

FORBES (V.O.)  
 But Nash uncovered prima facie  
 evidence that the man shot to  
 death by Melvin Purvis *wasn't*  
 the gangster at all. It was a  
 small time hoodlum who  
 resembled the arch criminal  
 named Jimmy Lawrence

SHOT OF LAWRENCE He has the same dark, brooding, mustached  
 looks as Dillinger.

Shots of Nash/Dillinger's body on an autopsy table at the  
 Cooke County Morgue.

FORBES (V.O.)

Nash found early arrest records indicating that the real Dillinger had grey eyes. He produced Naval records demonstrating that during his time as a sailor Dillinger's right lateral incisor had been removed during dental surgery.

SERIES OF SHOTS:

The arrest report. Close up on: EYES: GREY  
Dental record: "excised lateral incisor."

FORBES (V.O.)

In contrast, the autopsy report on the Biograph corpse conducted at the Cooke County Morgue, indicated that the subject showed scars consistent with plastic surgery. All of his teeth were intact and his eyes were brown.

REPRISE THE WANT POSTER

FORBES (V.O.)

Even the FBI's original "want" poster on Dillinger pegged him with grey eyes and mentioned scars on his body, missing from the autopsy report. What's more, the corpse's *fingerprint* didn't match those of Dillinger in Bureau files.

FINGER PRINT CARD comparison

FORBES (V.O.)

Nash even provided a snapshot of an old grey-eyed man who had sent a letter in 1963 to the owner of the Little Bohemia Lodge, the scene of a famous Dillinger shootout. In the letter he stated affirmatively that Purvis had killed the wrong man.

SHOT OF THE LETTER. Highlight the words "wrong man."



FORBES (V.O.)  
Writing decades after the  
Biograph shooting, the old man  
claimed to be Johnny himself.  
He reported that once he'd  
been given a "pass," he'd move  
to California where he'd led a  
quiet married life ever since.

SNAPSHOT of the old man with grey eyes.

FORBES (V.O.)  
The letter ended this way...  
(close up on)  
"The man shot had brown  
eyes... Yours sincerely, John  
Dillinger."

CLOSE ON the signature.

FORBES (V.O.)  
To further make his case, Nash  
produced copies of Dillinger's  
earlier handwriting.

DILLINGER LETTER to his mother dated May 11th, 1927 on the  
stationary of THE INDIANA REFORMATORY.

FORBES (V.O.)  
It was a perfect match for the  
longhand in the letter. And the  
same man, signing his name  
"John H. Dillinger," had sent a  
similar letter to The Indiana-  
polis Star on July 8th 1959.

LETTER TO THE STAR containing the same snapshot of the man.

FORBES (V.O.)  
Six months later, Melvin Purvis  
shot himself with a pistol given to  
him by other FBI agents at his  
retirement party.

CRIME SCENE SHOT of Purvis, lying in a pool of blood at his  
desk with the gun next to him.

FORBES (V.O.)  
 Writing that he'd always had a  
 "keen sense of impending  
 danger," the man who called  
 himself Dillinger said he'd  
 used Lawrence as his double  
 for some time and that it was  
*his* body in that grave.

SHOT OF HOOVER with his Dillinger artifacts

FORBES (V.O.)  
 For the gangster the death of the  
 wrong man was a way to escape the  
 relentless pursuit of the Feds and  
 for Hoover, it meant the elimination  
 of "Public Enemy No. 1."

ANOTHER SHOT OF THE GRAVE SITE

FORBES (V.O.)  
 Whatever the source, the  
 concrete laid over the tomb  
 discouraged any later efforts  
 at DNA analysis and one of the  
 FBI's greatest triumphs (or  
 hoaxes) remained intact.

FORBES eyes the BIRTH CERTIFICATE OF BOBBY COLE and pictures  
 of the arson crime scene with the two bodies in Kankakee.

FORBES (V.O.)  
 Whether that story had come  
 from Killebrew to Axel or his  
 own post-escape access to the  
 Bureau database, The  
 Slaughterhouse Killer had now  
 concocted his own version of  
 Dillinger's "out" and that  
 meant only one thing...  
 (beat)  
 My wife was still on his death  
 list.

RESUME...

**INT. FORBES TOWNHOUSE - UNIVERSITY OF WASHINGTON - DAY**

Forbes with the pregnant Maddy in the living room as we'd  
 left them. Just then, we WIDEN TO DISCOVER...

**A DARK FIGURE**

Across the street behind the Mylared windows of an SUV.

He's watching them through a spotting scope. We push into the vehicle and

**ANGLE HIS WRIST**

focusing on his tattoo... M 20:16 22:14.

**END ACT ONE**

ACT TWOEXT. LAKE LUCERNE, SWITZERLAND - WINTER - DAY

A vintage mahogany 1946 Cris Craft Runabout cuts across the alpine lake toward the spectacular PARK HOTEL VITZNAU.

Axel, sporting a year-old beard is at the wheel. Both his beard and his hair have been dyed BLONDE and he's wearing mirrored Ray Bans over a black Helly Hansen parka as he slows the boat and steers it into...

INT. A BOAT HOUSE - NORTH OF THE HOTEL - CONTINUOUS

The two-story boathouse is on the northern edge of the hotel grounds. A private redoubt that allows him to get in and out off the lake without mixing with the other guests.

Axel cuts the engine, jumps out and ties the boat to a pair of cleats. He pulls out A CAMERA BAG and heads upstairs.

INT. BOAT HOUSE - SECOND FLOOR - MOMENTS LATER

He's fixed A CANON X HG 1 HD video camera to a tripod. It's facing a table against a blank wall with no clue as to his whereabouts. Next to the camera is A SLIDE PROJECTOR.

Axel unzips the parka and sits down. He faces the lens and turns on the camera with A REMOTE:

CAMERA MATT:

A RED RECORDING LIGHT BLINKS as the killer speaks.

AXEL (VIDEO)

I'm producing this video for Phillip Auchincloss, curator of the Behring Center at The Smithsonian Institution in Washington. As he can see from the time code, the date is February 18th. My 24th birthday.

He hits THE REMOTE and projects A SLIDE of MICHELANGELO onto the wall behind him.

AXEL (CONT'D)

The same day that my mentor died in 1564. "Il Divino," they called him. The Divine One.

(MORE)

AXEL (CONT'D)

He too was 24 when he carved the Pietà, arguably the greatest marble work in all of Greco-Roman antiquity.

Next behind him: A SLIDE of The Pietà.

AXEL (CONT'D)

Mary, holding her son after they'd taken him down from the cross. She had the face of a young girl in the statue and because her son was thirty-three at the time of his crucifixion, many of the Eminenza Grigia of the Church believed he'd embedded a Satanic message in the work.

(beat)

Such was the twisted thinking of the clergy, who always judge the gifted so harshly.

HE CLICKS to A CRIME SCENE SHOT of...

SISTER V.V.'S BODY, sprawled at the foot of the statue of Jesus back at St. Timothy's Orphanage.

He hits the remote again and projects...

A SHOT OF HIS SISTINE CHAPEL CEILING now in situ at the Smithsonian's Behring Center.

AXEL (CONT'D)

As you can see, Mr. Auchincloss, my homage to The Master remains unfinished.

CLOSE UP ON EVE'S FACE which is blank.

AXEL (CONT'D)

There will come a time, however, in the not-too-distant future, when I'll have the model for Eve within my grasp and at that point I'll send you the final piece of my fresco.

He hits the remote and it zooms in on his face.

AXEL (CONT'D)

The location of your  
residence, your daily  
movements and the weekend home  
of your lover and fiancé,  
Michael are all known to me.  
So I trust you'll comply with  
my wishes.

Axel smiles.

CUT TO:

**INT. CHICAGO PD HOMICIDE - SQUAD**

In the CONFERENCE ROOM that serviced the old Axel Task Force,  
Capt. Jamal is watching the video on A WIDE SCREEN in with  
Sgt. Xie. The blinds on the glass-walled room are drawn.

AXEL (VIDEO)

But just to insure that you  
don't pussy out on me or send  
this across town to the Bureau  
where they'll bury it, I'm  
forwarding a copy to Captain  
Jamal at Chicago P.D.

(beat)

It was the good Captain who  
saw to it that the bulldozers  
stopped at the gate of my  
charnel house; insuring the  
preservation of my work.

(smiles)

I trust he'll convey the  
message to the Gimp, his  
Madonna and child.

(beat)

Pax vobiscum.

The video goes to black.

CAPT. JAMAL

Good God.

(to Sgt. Xie)

Get Tom on the phone.

INTERCUT:

**EXT. FORBES'S HOUSE - DAY**

He exits with Maddy who has Emma in a snuggly. A year has  
gone by since the night he drove up to see her.

They're a married couple now getting ready to go out. His LAND ROVER DEFENDER is parked in front. Just then...

He hears HIS CELL ring inside the house.

FORBES  
(realizing)  
I left it inside. Give me a  
second and I'll help you with  
the car seat.

He goes back into the house to retrieve it as Maddy waits, hugging her daughter. Suddenly, from inside he calls out.

FORBES (O.C.) (CONT'D)  
(yelling)  
Maddy. Grab Emma. Get in here!

**INT. FORBES HOUSE**

She rushes in with the baby.

MADDY  
What's wrong?

FORBES  
Lock the door.  
(she complies)  
Do have your weapon?

She crosses to him quickly.

MADDY  
Of course. Who was that?

FORBES  
Winston. He just sent me this.

He turns his cell so she can see the screen.

POV: A STILL OF AXEL from the video.

FORBES (CONT'D)  
We've got to get out of here. NOW!

Off Maddy launched, we

PUNCH OUT TO BLACK.

**END ACT TWO**

**ACT THREE****INT. CHICAGO PD CONFERENCE ROOM - MOMENTS LATER**

Capt. Jamal is pacing as Sgt. Xie opens the door into THE BULLPEN and gestures two senior DETECTIVES inside.

**INT. SAME SCENE - MOMENTS LATER**

Sgt. Xie re-screens the video for the two veterans, both mid 40's plain clothes inspectors. When the last frame of Axel issuing his warning to Auchincloss finishes, Jamal, slams his hand on the conference table.

CAPT. JAMAL

I don't have to tell you what a red ball this is. At the same time, thanks to Killebrew, we have to assume that the Bureau is compromised. So it falls on us to keep Deputy Bergstrom alive.

Now as he leads the discussion on an order of battle, we...

FLASH FORWARD TO:

**INT. DARKENED ROOM - HOTEL ROOM - HO CHI MINH CITY - NIGHT**

Forbes looks increasingly desperate as he relives the moments following the discovery that Axel was not just alive but on a trajectory for his wife.

On his TOUGHBOOK he pulls up A SHOT of Capt. Jamal from the Chicago P.D. website.

FORBES (V.O.)

Captain Winston Jamal was the product of two devoutly religious cultures: Christianity and Islam. We didn't realize it when we first met, but Maddy and I shared something in common with him: He'd been up and he'd been brought very low and on his long road to redemption, he'd developed a credo he liked to call "the blank slate method."

Back to the conference room with Jamal working up a plan.



FORBES (V.O.)

He came to every case, every crime  
and every person he met, on either  
side of the law, with an open mind.  
He did his best to jettison  
whatever prejudice or bias he might  
have, and take a purely empirical  
approach to problem solving.

INS SHOT OF WINSTON BRADLEY, a young emigré from Jamaica.

FORBES (V.O.)

His father Winston Bradley, was the  
son of a surgeon who emigrated from  
Jamaica in the late 1960's to  
attend Northwestern.

SORORITY PHOTO of GENEVIEVE HOLMES

FORBES (V.O.)

He'd met Winston's mother Genevieve  
at a Greek World mixer and dropped  
out after she'd gotten pregnant  
with their son.

MARRIAGE PHOTO

Winston Sr. and the pregnant Genny looking mortified.

FORBES (V.O.)

Genny's father, a strict Baptist  
minister from the South Side  
married them in a simple ceremony,  
but he forbade the Jamaican  
immigrant from ever seeing his  
daughter or Winston Jr. again.

A SERIES OF NEWS FOOTAGE SHOTS:

Violent protests at the Democratic Convention in Chicago  
Shots of THE BLACK PANTHERS  
Weather underground riots  
Fred Hampton and Stokley Carmichael

FORBES (V.O.)

Radicalized during the "Days of  
Rage" following the '68 Convention  
the young Winston Bradley joined  
the Black Panther Party.

HEADLINES: POLICE RAID PANTHER HEADQUARTERS  
Hampton Shot Dead; 3 arrested  
MUG SHOT of Winston Bradley.

FORBES (V.O.)

He happened to be present at the Panther Chicago Headquarters the night police raided it and shot the local leader, Fred Hampton in cold blood. Winton was booked on felony murder charges.

WINSTON Sr.'s booking photos at JOLIET STATE PENITENTIARY

FORBES (V.O.)

During a six-year stretch in Joliet he joined the Nation of Islam.

Shots of Winston's Sr. as a community organizer

FORBES (V.O.)

After his parole he got work as a community organizer and was awarded joint custody of his son whom he renamed "Jamal."

Shot of young Winston and his father. Shaved heads. Black suits, thin bow-ties doing Muslim community work

FORBES (V.O.)

Young Winston was brought up attending Friday prayers at the NOI's flagship "Mosque No. 2." Like his father, he wore severe black suits, white shirts and thin black bow ties. He shaved his head, ate no pork and preached the word of "The Prophet," Elijah Mohammed.

HOME VIDEO footage of Young Winston during Sunday prayer services with HIS MOTHER, HIS GRANDFATHER the preacher and a GOSPEL CHOIR behind him.

FORBES (V.O.)

Meanwhile, on Sundays, his mother would come and "rescue" him and force him to sit through hours of revival services at his grandfather's church.

SHOT OF YOUNG GANG BANGERS slinging drugs on Chicago corners.

FORBES (V.O.)

The tug of war between his parents drove Winston Jr. into the streets.

WINSTON Jr. juvenile booking photo. He's 15 years-old.

FORBES (V.O.)

By his 15th birthday, he was living on his own and earning five thousand dollars a week selling crack.

WINSTON Jr. and tricked out Beemer.

FORBES (V.O.)

Two years later he was driving a tricked out BMW and living in a condo on the near North Side that he'd paid for in cash.

CRIME SCENE arrest photo. Winston Jr., hands against the BMW as he's searched by Chicago PD NARCOTICS AGENTS.

FORBES (V.O.)

But at that point Winston began using and got careless. Busted by undercover narcs with "felony weight," he ended up in the notorious Cooke County Jail where he broke his right fist defending himself from a rape attempt.

WINSTON JR.'S ARRAIGNMENT.

He's nursing the broken hand; contusions under both eyes.

FORBES (V.O.)

At the time of his arraignment there was a pilot program that allowed first-time offenders to opt for military service over prison. If he could make it through basic training and stay clean for his two-year hitch, his criminal record would be expunged.

ORIGINAL PRODUCTION: Winston Sr. and Genevieve in court.

FORBES (V.O.)

Winston's father and mother both showed up in court and begged him to take the deal. If he didn't, they rightfully feared, he would end up in prison or dead.

CUT TO:

**EXT. FORT JACKSON, SOUTH CAROLINA**

## TRAINING FOOTAGE

Young GI's in basic training  
 doing calisthenics  
 navigating obstacle courses  
 breaking down rifles

FORBES (V.O.)

The Army offered the top  
 recruit in each platoon a shot  
 at Officer Candidate School,  
 along with a Dale Carnegie  
 Course in "The power of  
 positive thinking."

Winston weight training; studying in the library.

FORBES (V.O.)

So Winston spent his off hours  
 bulking up, working out and  
 studying long into the night.

## GETTING HIS PRIVATE STRIPES

FORBES (V.O.)

He finished first and won the  
 position. A week later, he was  
 enrolled in the 12 week OCS course  
 at Fort Benning, Georgia.

**INT. BUS - PASSING THROUGH FORT BENNING'S GATE**

FORBES (V.O.)

Winston Jamal Jr. was the  
 product of two "true believer"  
 mind sets: evangelical  
 Christianity and Islam as  
 interpreted by Elijah  
 Mohammed. He now decided to  
 believe in the U.S. Army.

POV: Winston eyeing lines of OCS recruits in formation.

FORBES (V.O.)

He graduated fourth in his  
 class, the only candidate in  
 his rotation without a college  
 degree.

(MORE)

FORBES (V.O.) (CONT'D)

After getting his Second Lieutenant's bars he never looked back, deciding that henceforth, he would honor a code that he'd write for himself.

CUT TO:

**EXT. EUCOM HEADQUARTERS - HEIDELBERG GERMANY - 1994**

Second Lt. Winston Jamal in the uniform of the 18th Military Police Brigade exits V Corps Headquarters,

FORBES (V.O.)

Both of his parents were shocked when he wrote home that he'd secured a position in the 18th Military Police Brigade assigned to EUCOM at V Corps in Heidelberg.

**EXT. SEBRENICA, BOSNIA - 1995**

Winston Jr. in NATO camo STANDS AGHAST as he looks out over the killing field of bodies from The Srebrenica Massacre

FORBES (V.O.)

Then in 1995, at the age of 27, he had an experience that altered his life. Attached to a special unit probing war crimes by Serbian nationalists, he walked onto a huge unmarked grave. The site of the Srebrenica Massacre.

NEWS FOOTAGE of the carnage. Bodies stacked ten deep with thin layers of dirt between them.

FORBES (V.O.)

In a campaign of genocide and "ethnic cleansing" meant to wipe out the former Yugoslavia's Muslim population, more than 8,000 men and boys had been killed there by the Scorpions, a unit under the command of General Ratko Mladic.

SHOTS OF MLADIC and his SCORPIONS.

Winston Jr. covers his mouth with A SURGICAL MASK as the V Corps forensic team moves in for the body count.

FORBES (CONT'D)

At that point, the young, Black "Second Louey" from Chicago thought he'd seen everything. But he went weak in the knees as he worked with a team of U.N. pathologists who unearthed the skeletal remains of thousands.

CUT TO:

**INT. GRADUATION CEREMONY - CHICAGO PD**

A PHOTO with Winston's smiling parents on his graduation from the Police Academy.

FORBES (V.O.)

He returned home dedicated to stopping violent death. It took him only three years in uniform to get his detective's shield.

WINSTON as a young plain clothes inspector.

FORBES (V.O.)

Then, at the age of 40, through drive and intelligence, he became the youngest Homicide Chief in Chicago PD history.

FLASH FORWARD TO:

**INT. CHICAGO PD HOMICIDE SQUAD CONFERENCE ROOM**

Where Capt. Jamal pours through pages of what had been the closed AXEL FILE. He eyes shots of the killer and Maddy.

FORBES (V.O.)

Winston Jamal saw homicide as the ultimate act of a bully.

He eyes shots of Axel's victims.

FORBES (V.O.)

Now as he stared at the photos of Axel's victims, he said two prayers: one to The Carpenter from Nazareth whom his mother worshiped and the other to Allah. He prayed that he could stop the bully Axel before he took another life.

Jamal eyes THE SNAPSHOT of Forbes, Maddy and Emma as we.

FADE OUT.

**END ACT THREE**

**ACT FOUR****INT. LAND ROVER DEFENDER - NIGHT**

They're exiting the U-District in Seattle. Forbes is driving. Maddy's at shotgun checking her iPad as baby Emma sleeps in a car seat in the back.

MADDY  
(checking the route)  
Looks like I-90 East. Straight shot  
to Chicago then south to Kankakee.

FORBES  
What did Jamal say?

MADDY  
He'll link with us there.  
(checking the iPad)  
This says thirty-one hours. We  
can be there Tuesday if we drive in  
shifts.

Forbes constantly checks the REARVIEW MIRROR.

FORBES  
What's the view from the back?

MADDY  
Going there now.

She hits the GO-PRO APP on the iPad and turns to see:

POV: the CAMERA mounted in the middle of the Defender's rear window facing out.

**CLOSE ON THE GO PRO APP**

Showing the traffic behind them as they head through Seattle.

MADDY (CONT'D)  
When I got you this for Christmas  
the last thing I thought we'd be  
using it for, was to cover our Six.

FORBES  
(smiles)  
Always the pilot's daughter.

Maddy puts her hand on his arm and squeezes affectionately.



FORBES (CONT'D)

By the way, I forgot to thank you  
for not following my advice.

MADDY

About what?

FORBES

Unpacking our getaway bags.

He nods toward their CANVAS DUFFLES in the back seat next to  
the sleeping Emma.

MADDY

(smirking)

I never really bought that  
murder-suicide crispy-critter  
story.

FORBES

Why? 'Cause the confirmation  
came from the Bureau?

MADDY

Unh uh. 'Cause Axel thinks of  
himself as being too pretty to  
go out as a piece of charcoal.

FORBES

So let's find out who they  
buried in Kankakee along with  
his mother.

MADDY

Yeah. Let's find out.

(checks the iPad)

We're good in back. Straight  
shot to the Interstate.

**EXT. SEATTLE STREET - CONTINUOUS**

CLOSE ON THE GO PRO camera on the back window. We widen out  
as the Defender moves past a sign for I-90 East.

CUT TO:

**EXT. TRAILER PARK - KANKAKEE, IL. 30 HOURS LATER - MORNING**

The Chicago PD unit is parked outside. Captain Winston Jamal  
has been napping in back. Sgt. Kim Xie is behind the wheel.

Just then, the Defender rolls up beside it.

INT. CHICAGO PD - UNIT

Sgt. Xie reaches over the seat to nudge her boss.

SGT. XIE  
They're early, Captain.

He quickly wakes up.

CAPT. JAMAL  
I'm good. Bring the bag, OK?

She picks up A SMALL SHOPPING BAG from the back seat and exits. Jamal gets out and moves over to the driver's side of the Land Rover where Maddy's behind the wheel.

CAPT. JAMAL (CONT'D)  
That has got to be some kind  
of land speed record.

MADDY  
Twenty-one hundred and five miles  
in under thirty.

CAPT. JAMAL  
Don't make me do the math on the  
speed limit  
(smiles, then  
gets serious)  
First off, you should know  
I've committed two of my top  
inspectors and the full  
resources of the Squad to  
finding him.

Maddy gets out and hugs him as Forbes exits, comes around and shakes his hand.

FORBES  
We're grateful Captain.

MADDY  
Yeah. Just putting this  
together for us so quickly is  
a major step.

Just then, Sgt. Xie elbows the Captain and nods inside to the back seat of the Defender toward Emma.

SGT. XIE  
Oh, she is gorgeous...

CAPT. JAMAL  
 (eyeing the baby)  
 Why am I not surprised? And  
 since I missed the wedding, I  
 hope you'll let me make up for  
 it with something for her  
 birthday. When was it?

Maddy takes Emma out of the car seat.

MADDY  
 A week ago Thursday.

Capt. Jamal nods to the sergeant who hands him the bag from  
 BUILDING BLOCKS TOY STORE in Chicago.

Maddy opens it and she smiles.

It's an African-American RAGGEDY ANN DOLL. She hands it to  
 Emma who quickly embraces it.

MADDY (CONT'D)  
 Oh my God.  
 (to the baby)  
 Look what Uncle Winston brought  
 you, honey?

FORBES  
 (nods toward Maddy)  
 You know she still has *hers*?  
 She put it in storage when she  
 sold her Dad's house, but  
 she's been saving it for Emmy.

MADDY  
 (to Emma)  
 So now the really raggedy Raggedy  
 Ann has a new sister.

Just then, A CHEVY SUBURBAN from Kankakee FD pulls up.

CAPT. JAMAL  
 That's the Fire Marshal

SGT. XIE  
 I'll take the baby while you  
 go inside.

The FM exits. He's a heavy-set white-haired Irishman with a  
 thick New York accent named JIMMY DEVLIN.

DEVLIN  
 (shaking with the captain)  
 Good to finally meet ya.

CAPT. JAMAL  
 Marshal Devlin, this is Deputy  
 Maddy Bergstrom and Special Agent  
 Tom Forbes, both retired.

DEVLIN  
 I like the sound of *that*. I'm  
 closin' in on my twenty out here  
 after ten with the FDNY.

FORBES  
 So let's do this.

Starts to head into the trailer park when Devlin stops him.

DEVLIN  
 The Captain here told me what you  
 were dealin' with up in Chicago --  
 all those murders?

FORBES  
 Yeah?

DEVLIN  
 In thirty years I only saw  
 somethin' like this once.  
 (beat)  
 Prepare yourselves.

**INT. BURNED OUT TRAILER - MOMENTS LATER**

As he leads them inside, Devlin switches on the same  
 searchlight he used when he first walked onto the arson crime  
 scene the year before.

The frame of the trailer is completely intact -- walls,  
 floors and roof.

Inside all of the furniture is exactly as it was at the  
 moment the fire broke out. Literally NOTHING has changed.  
 Even the framed pictures are on the wall.

The only difference is that the entire scene is BLACKENED,  
 covered with soot and char.

MADDY  
 How is this possible?

She eyes a copy of Devlin's original B&W crime scene photo of  
 THE TWO CHARCOAL CORPSES on THE SOFA, in front of which,  
 she's now standing.

POV: we can see THE IMPRESSIONS left by their bodies. Only the cadavers have been removed.

DEVLIN

You can see from the heavy alligator burn marks along the walls, floor and ceiling that this was a white hot flash fire. I'd say between 1200 and 1400 degrees.

He pans the light to show both ends of the trailer.

DEVLIN (CONT'D)

Whoever set this made sure the trailer was ventilated at both ends. He broke the windows, front and back, then dropped in a phosphorus grenade.

FORBES

Phosphorus? Wasn't that the chemical they used back in--

DEVLIN

Nam. Yeah. They called it Wiley Pete or WP for white phosphorus. An incredibly volatile incendiary. Moves like an electrical charge through a scene.

CAPT. JAMAL

(eyeing the pictures)  
And that accounts for the bodies?

DEVLIN

Dead in under a second.  
(snaps his fingers)  
I wouldn't have recognized it if I hadn't seen it before.

MADDY

You mentioned that. Where?

DEVLIN

Happyland.

He nods for them to exit.

**EXT. TRAILER PARK - MOMENTS LATER**

They're huddled around THE TAILGATE of the Suburban which is down. Devlin takes some old CRIME SCENE PHOTOS out of a file.

DEVLIN

Happened in March of '90. Back in the Bronx. I was working Rescue Three. Eighty-seven people killed instantly -- Hondurans. They'd been celebrating Carnival in this unlicensed social club.

Maddy, Forbes and Jamal look shocked at the photos of the victims. They're literally STANDING LIKE CHARCOAL FIGURES EXACTLY were they were at the moment of the blaze.

DEVLIN (CONT'D)

Some sick fuck was pissed at his girlfriend who worked at the club checkin' coats, so he tosses a white phosphorus grenade in the front door. Layout's the same as the trailer. A railroad store front. Back door was open 'cause a couple of patrons went out for a smoke.

(beat)

They were the only one's that survived.

He throws down picture after picture. Some of the patrons are still leaning against the bar. Other's stand erect on the dance floor. One even has a beer bottle in his hand.

MADDY

So if it's the same M.O. that means the trailer back there was the scene of a double-homicide, right?

FORBES

Somebody killed them first and posed the bodies on the sofa.

CAPT. JAMAL

Yeah. Otherwise the woman would have freaked when she heard the windows break.

(concluding)

She was already dead.

FORBES  
So where'd Axel's DNA come from?

DEVLIN  
Ask your buddies in the Bureau.

MADDY  
What do you mean?

DEVLIN  
It couldn't've a been more than eight, maybe ten hours after this happened. I'm not even done with the paperwork, when an FBI agent shows up from the Chicago Field Office. He's got an order signed by a federal magistrate giving jurisdiction to the Feds.

Points to a shot of the two TRAILER BODIES on autopsy tables.

DEVLIN (CONT'D)  
The remains were removed from the local morgue forthwith... I was told they were buried locally.  
(eyes them sheepishly  
I was also told to stand down.  
Pension comin' up and all.

Maddy and Forbes trade looks with Jamal.

FORBES  
What was the agent's name? Do you remember?

DEVLIN  
Absolutely. Name like that you don't forget, specially, if you're a baseball fan.

CAPT. JAMAL  
Don't tell me... Killebrew?

DEVLIN  
You got it.

FORBES  
That's impossible. He's retired.

MADDY  
Besides, he's locked in a wheelchair.

DEVLIN

Retired? No this was a young guy.  
Twenty-three, twenty-four.

MADDY

(looks at Forbes)  
Oh Christ.

(she pulls out her iPad  
Did he look like this?

Devlin checks the picture, which we can't yet see.

DEVLIN

That's the guy. Blue suit. White  
shirt. Red tie. Wing tips. The  
right ID. Pure Bureau.

Maddy turns the iPad to show Forbes and Jamal and we shock  
reveal: AXEL.

**END ACT FOUR**  
**HOOR EIGHT**



**EPISODE NINE**  
**ACT FIVE**

**EXT. KILLEBREW'S HOUSE - CHEVY CHASE, MD - DAY**

Two days later, the Defender pulls up outside 4015 Bradley Lane, a \$3 million colonial on 3/4's of an acre in this tony suburb of Washington, D.C.

Forbes is driving. Maddy's navigating again. He pulls past the address, then does a U-turn and parks across the street where they can watch the house, without being spotted.

FORBES

You sure this is it?

MADDY

4015 Bradley, right?

FORBES

Yeah. I don't know.

(can't believe it)

Even a bent Supervisor like Ronnie would be hard pressed to afford a place like this. Especially after his divorce.

Checks her iPad.

MADDY

According to the MLS he closed escrow six months ago. The price was three point two million.

Forbes picks up a small SPOTTING SCOPE.

FORBES

Yeah. This has got to be it. He's getting a security gate installed.

**SCOPE MATT:**

A welder is at the front gate, just finishing the installation of a 10 foot-high gate.

FORBES (CONT'D)

O.K. You and Emmy are up.

CUT TO:

**FRONT DOOR - KILLEBREW'S HOUSE - MOMENTS LATER**

Maddy with Emma in the snuggly, rings the bell. She's got a DIAPER BAG over her shoulder. She waits a beat. Then another. She's about to knock when...

THE DOOR OPENS and she comes face to face with A HOUSE KEEPER. Early 30's, Hispanic. Her name is FLOR.

MADDY

Sorry to bother you, miss--

FLOR

Flor.

MADDY

Sorry, Flor. We just moved in up the block and I was hoping to speak to the owner.

FLOR

He can't be disturbed. Takes his nap this time of day.  
(she looks past Maddy)  
How'd you get in? There's a gate.

MADDY

The man installing it took pity on me. See, I'm locked out of the house and my daughter needs to be changed, so I was hoping that--

The housekeeper looks back into the house, nervous, but decides to help her.

FLOR

O.K. Just come in the hall.

Maddy walks into the foyer and looks out through the living room to the back deck.

POV: She can see A MAN with his back to the house. He's in A WHEELCHAIR.

FLOR (CONT'D)

You can take her into the powder room. Use the sink.

MADDY

Can't thank you enough. We won't be long.

**INT. POWDER ROOM - MOMENTS LATER**

Maddy quickly takes Emma out of the snuggly. She runs the water. Takes off the soiled diaper, cleans her and puts on a new one. It all takes about 30 seconds.

MADDY  
 (to the baby)  
 O.K. Honey. Just a few minutes  
 more.

She uses the time to pull out her iPhone and TEXT Forbes.

**She texts:** He's on the back porch  
**He texts back:** OK. Meet you back at the LR

CUT TO:

**EXT. KILLEBREW'S BACK YARD - MINUTES LATER**

Forbes scales A SIX FOOT brick wall at the back of the property. He looks toward the house with the spotting scope.

**SCOPE MATT:**

Killebrew's still asleep on his deck. There's A BLANKET over him. Underneath he's in a robe and pajamas.

**EXT. KILLEBREW'S DECK - MOMENTS LATER**

We start tight on the retired/paralyzed ex-SSA as FORBES' HAND moves into frame and slaps him lightly on the cheek.

FORBES  
 You're slipping Ronnie.  
 (eyes the property)  
 You can afford a place like  
 this but you're too cheap to  
 spring for private security?

KILLEBREW  
 (coming to life)  
 How the fuck'd you get in--

FORBES  
 Same way Bobby will if you  
 don't help me find him.

He pulls his Beretta and opens the blanket. Underneath there's a PANIC SWITCH pinned to Killebrew's robe.

Forbes puts the gun to Killebrew's head and removes it. Then he pats him down and finds A CHIAPPA RHINO sub-nose .357.

FORBES (CONT'D)

(extracting it)

.357 Magnum. The kind of pocket-rocket you'll need if he gets the drop on you.

KILLEBREW

The man you're referring to died of AIDS.

FORBES

Nope. And he didn't go out in a blaze in Kankakee either.

Suddenly, Killebrew gets worried.

KILLEBREW

What are you talking about? There was positive DNA confirmation from that fire.

FORBES

And who do you think entered it into the system? He must've installed a Trojan Horse after you coughed up your password - knowing you'd change it. I'll bet Axel knows more about you than your proctologist.

Just then, Flor, the housekeeper, comes onto the deck. She sees Forbes with the gun and freaks.

FLOR

Senor Killebrew do you want me to call the police?

FORBES

(to Flor)

I'm guessing he doesn't. Be a shame to trade this place for a cell at the Supermax.

KILLEBREW

It's O.K. Flor. Go back inside. He'll be leaving soon.

FORBES

Just as soon as you log on and download every fucking piece of paper you have on that fiend.

He flicks the barrel of his gun against Killebrew's ear.

FORBES (CONT'D)

You need me Ronnie. 'Cause if  
I don't take him, he comes for  
you next.

CUT TO:

**INT. KILLEBREW'S STUDY - LATER - DAY**

Maddy sits in a corner nursing Emma as Forbes leans in over Killebrew at his desk. The ex-SSA has a 28-inch VIEW SONIC MONITOR linked to A CYBERTRON PC running Windows 10.

**CLOSE ON THE DISPLAY**

A BLIZZARD OF FILES: fingerprints, crime scene photos, dead bodies and blood samples appear and get copied onto a 256 Gigabyte PNY flash drive.

KILLEBREW

This is everything in the BAU  
database at Quantico.

MADDY

Minus the files you  
sequestered, kept on that  
ledge at the Drake and then  
burned, almost killing how  
many people at that motel?

KILLEBREW

Sadly those were lost.

Forbes trades a KNOWING LOOK with Maddy that says "Thank God for FedEx Office." He turns back to the screen.

FORBES

And this includes whatever  
went into the system after his  
escape from the Armor plant?

KILLEBREW

When the cocksucker left me  
dying by the side of the road.  
Yeah.

MADDY

So give us the headlines. How  
did he make it out?

KILLEBREW  
 It'll all be in here, but  
 basically he took a small boat  
 back up the Chicago River and  
 into town.

FLASH BACK TO:

**EXT. CHICAGO RIVER BANK - DAY**

Axel pulls a twelve foot outboard skiff to a section of bank near another freight yard as Killebrew continues in V.O.

KILLEBREW (V.O.)  
 He had another vehicle stashed in a  
 container yard like the last one.

**INT. CONTAINER - CONTINUOUS**

As Axel opens a padlock and pulls open a door. He hits a switch inside and NEON LIGHTS flood the huge metal box.

Parked facing outward is 2016 PORSCHE BOXSTER SPYDER

He reaches under it and finds a MAGNETIC KEY BOX, retrieves the keys and opens it. Retracting the hardtop roof.

Then he moves past the convertible to the back of the container where he has A CLOSET full of clothing.

He opens A STACK-BOX GUN SAFE using his INDEX FINGER for combination recognition.

KILLEBREW  
 He must have stashed a couple  
 of hundred grand. Exit money.

INSIDE he retrieves A HALF DOZEN PASSPORTS and rolls of 100's and \$1000's along with DEUTSCHMARKS and YEN.

**EXT. CANADIAN BORDER - UPSTATE NEW YORK = NIGHT**

Axel heads North up Route 29 past A SIGN that says CANADA 2 M

KILLEBREW (V.O.)  
 We figured he crossed into Canada  
 at the Jamieson Line station.  
 Upstate New York.

The Boxster roars across THE BORDER into Athelstan, Quebec.

**RESUME KILLEBREW'S OFFICE**

Watching the screen as the file dump finishes.

FORBES

The Border Patrol just let him in?

KILLEBREW

Christ no. Everybody complains about Mexico. Turns out they actually close that station at 4 p.m. each night. A fast car and you can outmaneuver the Mounties on the other side; especially after dark.

MADDY

And this is knowledge you can learn with a Google search?

KILLEBREW

You don't need a 160 IQ.

CLOSE ON the ViewSonic screen. It says DOWNLOAD COMPLETE, ending on AXEL'S PICTURE from his FBI APPLICATION.

FORBES

So he's lethal. He's rich. He crosses international borders at will and--

MADDY

He's still breathing.

Killebrew removes the FLASH DRIVE and hands it to Forbes.

KILLEBREW

(cynical)

You think the two of you with a baby are going to track him down?

FORBES

Actually no, Ron. I think he's going to find us --

MADDY

More specifically you.

KILLEBREW

(reacting with shock)

What are you saying?

Forbes moves over to Maddy. Helps her put Emma back into the snuggly. Then he holds up the FLASH DRIVE.

FORBES

Garbage in, garbage out. If he put a Trojan Horse in the system he has to be able to monitor every terminal where the files are downloaded.

Suddenly Killebrew pushes his wheel chair back from his desk. He rolls to a window and closes the blinds.

KILLEBREW

Jesus Christ, you set me up.

Forbes empties out the six .357 Rounds from the Chiappa and tosses it back to him.

FORBES

You're in a much better position than we are to create a perimeter. Call Headquarters. Get the HRT boys out here.

KILLEBREW

You don't know that he's in the *States*. I mean, we gave him a pass. Why should he come back?

MADDY

He already did once. To take care of Mommy. You want to take a guess on who the other corpse was at the arson site?

KILLEBREW

No idea.

Maddy pulls up an Illinois DRIVER'S LICENSE.

MADDY

His first foster-dad, Roger Tingley. Went missing from his farm in Mattoon just before Bobby showed up at the trailer park.

Shows him AN X-RAY of DENTAL RECORDS.

MADDY (CONT'D)

Captain Jamal just sent us this after they exhumed the body. 100 per cent match.



FORBES

So he's closing the books,  
Ron. If I were you, I'd look  
to your ex-wife and daughters.

MADDY

Then use some of whatever  
fortune you've got left and  
put in a panic room.

FORBES

Serial killers are made, not  
born and you did more than any  
of his foster parents or that  
nun to make him who he is.

MADDY

We can see ourselves out.

And with that, they exit. Killebrew grinds his teeth for a  
beat then rolls quickly back to his desk.

He starts hitting keystrokes to shut his PC down. But before  
he can power off we go:

CLOSE ON THE CAMERA LENS at the top of the screen and then

REVERSE THE IMAGE - Suddenly, WE'RE LOOKING OUT through that  
camera at Killebrew's face.

**INT. BOAT HOUSE - LAKE LUCERNE - CONTINUOUS**

Axel is in front of an HP Pavilion HDX with a 26-inch screen.

He's watching Killebrew as he panics; having just monitored  
the entire downloading sequence with Forbes and Maddy.

The killer smiles, picks up AN ENCRYPTED SAT PHONE and dials.

INTERCUT:

**INT. KILLEBREW'S OFFICE - CONTINUOUS**

Where the phone rings, once, twice and Killebrew answers. He  
looks at THE PHONE READOUT. It's says UNKNOWN CALLER.

KILLEBREW

Who *is* this?

AXEL

You haven't powered down the  
computer yet Ron.

KILLEBREW  
 (freaking)  
 Christ Bobby. Where are you?

AXEL  
 I have to say you've aged  
 terribly. Also put on what?  
 Thirty pounds? Being  
 wheelchair bound'll do that.

KILLEBREW  
 (eyes wide)  
 Are you fucking *seeing* me?

He's furiously trying to shut down the PC. Finally, he RIPS  
 THE ELECTRIC POWER CORD from its socket and

THE SCREEN GOES DARK on Axel's end.

AXEL  
 That was smart. What *wasn't* so  
 bright was you giving my files  
 to the Gimp and the redhead.  
 Though I have to say, that  
 child is precious.

KILLEBREW  
 Listen, you fuckin' psychopath...

AXEL  
 No. I think you need to listen.

Killebrew opens a DESK DRAWER and pulls out a box of .357  
 Rounds. He flips out the barrel on the Rhino and nervously  
 starts loading it.

AXEL (CONT'D)  
 I want you to take your time.  
 Spend a fortune to harden your  
 lovely new place on Bradley  
 Lane. Have the Hostage Rescue  
 Team move into your basement  
 if that'll make you feel any  
 safer, But know this - I'm  
 coming for you.

KILLEBREW  
 (pleading)  
 Please, no. Let's discuss this.

AXEL  
 It wasn't right, you getting a  
 medal for all my work, Ron.  
 (MORE)

AXEL (CONT'D)

As long as you're collecting a pension and living outside prison there's no "Justice" in the Justice Department. So I'm gonna be your warden now. You're on permanent lock down. An inmate in a three million dollar jail in Chevy Chase.

(beat)

Orange may be the new Black, but the next time you see my face, I'm gonna paint your house red.

Killebrew reaches for his PANIC BUTTON and hits it. Suddenly AN ALARM SOUNDS. Flor rushes in.

KILLEBREW

(covering the mouthpiece)

Use the kitchen phone. Call 9/11.

She nods and rushes out.

AXEL

Or you can save me a trip to D.C. You can take that little snub nose right now and put one in your cerebellum. What do you say, Ron?

(beat)

Come on. Answer me. I'm waiting.

SILENCE on Killebrew's end. Then Axel hears the sound of him cocking the pistol and... BAM!

The line goes dead.

But on Killebrew's end we see that he's alive. He's just used the gun to blow his computer apart.

KILLEBREW

Jesus fucking Christ.

Off the ex-Supervisory Special Agent hyperventilating, we...

GO TO BLACK.

**END ACT FIVE**

ACT SIXEXT. CANADIAN BORDER - UPSTATE NEW YORK = NIGHT

The Defender heads North up Route 29, along the same escape route Axel took. This time MADDY'S DRIVING. She's cut her hair short and dyed it BLACK.

Forbes is at shotgun, checking the route on A PAPER MAP, when they blow past that sign: CANADA 2 M

FORBES

Says here the Jamieson Line Border station is permanently closed.

MADDY

I guess Killebrew's good for something. Which way?

Forbes checks the map.

FORBES

In about a thousand feet, take a right on something called E. Road. It's all farmland and forest.

Maddy looks back and checks Emma who's sleeping again.

MADDY

You know when you wanted to use some of the money from your book advance to trade in your motorcycle and buy this old Land Rover?

FORBES

Yeah?

MADDY

I thought, aw, you know, humor him. He's the guy who still owns every National Geographic since high school.

FORBES

(smiles)

So just to be clear... As my new wife you let me buy this vehicle?

MADDY

Though I never would have been caught dead in one before, a van would've been a lot more practical with the baby.

FORBES

(grinning)

Vans are for soccer moms and serial killers.

MADDY

Yeah. Well I have to admit, it was just *tonight*, as we plotted to cross the border on an unpaved logging road, when I realized how forward-thinking you were.

She smiles and slows down to make the right turn.

#### **A SERIES OF SHOTS**

The Defender turns left off E. Road and heads north, passing through a dense forest on the logging road, then emerging through the trees at an opening. There's A STONE MARKER: US/CAN but no fence; just a one-foot drop to a DRY STREAM BED where they make the crossing through a field of CORN STALKS, then finally arrive at a paved road

CUT TO:

#### **EXT. THE RITZ-CARLTON - MONTREAL - LATER NIGHT**

The Defender pulls up to the 5-star hotel on Rue Sherbrook.

#### **INT. DEFENDER - CONTINUOUS**

Maddy looks up at it and turns to Forbes.

MADDY

Wow. When I said any place but the Traveler's Inn, you took me seriously.

Forbes puts his arm on her.

FORBES

This is the night when we make the decision. We either go after him or we run. Why not make it with room service and a king-sized bed?

FLASH FORWARD TO:

**INT. CENTRAL POST OFFICE - HO CHI MINH CITY - DAY**

Forbes on another trip to the MAILBOXES. He opens his box and comes up empty again.

**INT. NOTRE DAME CATHEDRAL - LATER DAY**

Sitting in a pew in a dark corner of the church, he takes out Maddy's Irish passport under the name MARY HARRIGAN.

She looks as she did in the last scene. SHORT BLACK HAIR.

FORBES (V.O.)

At first she wanted to stay and fight. Even with Emma -- especially with Emma, she said. We'd have to be sure he'd never come at us.

Forbes pulls out his Irish passport. Under his picture it says JOHN HARRIGAN.

FORBES (V.O.)

Years before, I'd gotten a dual U.S. Irish citizenship. It was useful for Bureau work. I could travel to places like Cuba or Iran that were off limits to Americans.

He finds a THIRD PASSPORT with Emma's picture and the name JULIA HARRIGAN.

FORBES (V.O.)

That meant my wife and child could live with me as full EU citizens in any one of the twenty-eight countries from France to Bulgaria. No visa. Unlimited freedom of movement. And if we ran, we knew we would have to move.

**INT. RITZ-CARLTON SUITE - NIGHT**

Emma sleeps in a hotel bassinet as Maddy and Forbes lie on that king-sized bed staring up at the ceiling.

FORBES

He's got unlimited resources. He's still got access to the Bureau database and the only person he has to protect is himself.

MADDY

And there's three of us. I get it.

Forbes turns and puts his arm around her.

FORBES

Even if we go back to D.C. and wait for him to move on Killebrew, there's no guarantee we can take him.

MADDY

So what? We just sit here until he runs our cards and meets us at the next hotel?

FORBES

(smiling)  
I paid cash for this room.

MADDY

You know what I'm saying. Sooner or later we'll show up on the grid.

FORBES

Not if we change our ID's

Forbes gets up from the bed and paces.

FORBES (CONT'D)

Mike Adriani, my old roommate at The Academy. He was the LEGAT in Rome. Legal Attaché. Last year he left the Bureau and went into private practice. His wife Francesca's from Bologna. Also a lawyer.

MADDY

And...

FORBES

We get them to do the name change. After that they set up a trust. Run everything through it: my pension, the money you got for your Dad's place, my advance from Random House, any royalties from the book. The funds get wired to us every month at a bank with branches in every major city in the EU.

MADDY

So we live out of a suitcase for the rest of our lives?

FORBES

No. We lay low while we plan a murder.

MADDY

Oh. So we're back to Plan A? We're killing Axel?

FORBES

Unh uh. Plan B. We're gonna to take away his motivation.

MADDY

How?

FORBES

By killing you.

Off Maddy...

CUT TO:

**INT. ADRENALINE MONTREAL TATTOO PARLOUR - NIGHT**

Maddy stands at a counter paging through books of body art.

MADDY

I'm looking for the Angel of Death.

THE WOMAN behind the counter turns to a laptop and types in ANGEL + DEATH. That locates A BOOK OF FLASH. She flips to a page and points to a half dozen IMAGES.

Maddy's stymied. She still can find it.



MADDY (CONT'D)  
I don't see it.

Then she gets an idea. She pulls out a ZIP DRIVE.

**INT. ADRENALINE - MOMENTS LATER**

Maddy is at a laptop. From the drive she opens a jpg of the Polaroid of herself on the back of that Nomad's chopper. She zooms in on the Angel of Death tattoo.

MADDY  
Can you draw that?

**INT. ADRENALINE - LATER NIGHT**

Maddy's in a chair getting inked. As the artist carves the image she wore on her shoulder during her time with the bikers, we play the end of her last scene with Forbes in V.O.

MADDY (V.O.)  
So you're saying you want to do an  
"Axel" on Axel? Fake my death?

FORBES (V.O.)  
Once we have the new ID's we can  
put it in motion. Get it done in a  
way he'll believe it.

MADDY (V.O.)  
And how's that?

FORBES (V.O.)  
That first day at your house when  
he had you pinned on your bed, he  
said what?

MADDY (V.O.)  
That I had outlaw in my blood.

FORBES (V.O.)  
Right. So to end this and convince  
him that you're dead, we bring out  
the bad girl in Maddy.

CUT TO:

**INT. RITZ-CARLTON SUITE - LATER THAT NIGHT**

Forbes is inside holding Emma when there's A KNOCK at the door. He quickly puts her in her bassinet and pulls out his Beretta.

FORBES

Who is it?

MADDY (O.C.)

A woman with a very sore arm.

Forbes smiles and opens. Maddy walks in and moves over to the bassinet. She looks down at her daughter.

MADDY (CONT'D)

I swear to God, if I have to cover my shoulder for the next fourteen years, she's not seeing this 'til she's in high school.

FORBES

That's OK. I love you in long sleeves.

Maddy smiles and opens her blouse. The tat is covered with A BANDAGE.

**INT. THE BATHROOM MOMENTS LATER**

Forbes finds a small pair of scissors and cuts the bandage away revealing the identical tattoo of the Death Angel Maddy wore in that Polaroid when she ran with biker gang.

FORBES (CONT'D)

I'll call Mike and have him start the process

MADDY

What do we do in the meantime?

FORBES

Find a nice quiet place up in Nova Scotia. Sell the Defender and go old school. Off the grid. Pay phones and snail mail.

He leans over Maddy who eyes the tattoo in the mirror.

FORBES (CONT'D)

Once we have the new passports  
you can dye your hair back to  
red and send him a selfie with  
this.

He points to the body art.

MADDY

You really think we'll convince  
him?

FORBES

We have to.

Off Maddy as we push in on the tattoo: The Grim Reaper with  
black wings and a scythe.

**END ACT SIX**

ACT SEVENEXT. CAFE - OLD TOWN LUNENBURG, NOVA SCOTIA - DAY

Forbes, in an Expos cap, is sitting at an outside table in this historic town on the extreme east coast of Nova Scotia.

He watches POV: as Maddy walks Emma in a stroller along the waterfront across the street. Just then,

A PAY PHONE RINGS in a phone booth adjacent to the cafe. It rings again. Then stops. Forbes waits a couple of beats.

When it rings A THIRD TIME he gets up to answer as we:

INTERCUT:

EXT. COMMUNE OF BOLOGNA, ITALY

Where ex-FBI Special Agent MICHAEL ADRIANI is at a call box under one of the sweeping arches near the Piazza Maggiore. He's holding a small package.

ADRIANI

Comé stai? Signor Harrigan.

FORBES

(smiling)

Va bené. So you made it happen.

ADRIANI

Arriving tomorrow by DHL. Same address.

FORBES

How can we ever thank you for this?

ADRIANI

By inviting Francesca and me to your daughter's wedding. Give my best to Mary, O.K.?

FORBES

I will. Ciao brother.

RESUME - LUNENBURG

He hangs up and looks at Maddy who's waiting across the street. He gives her a THUMBS UP and she smiles.

**RESUME - BOLOGNA**

Now as Adriani rings off and starts to cross the Piazza we:

**ANGLE AXEL** leaning against one of columns. He watches as Adriani enters a DHL INTERNATIONAL shipping store.

**INT. DHL STORE - MOMENTS LATER**

Adriani fills out the international Air Bill. We push through THE WINDOW to see Axel watching him from outside.

**EXT. DHL STORE -- MOMENTS LATER**

Adriani exits and gets lost in the crowd of dinner-time tourists near the Piazza Nettuno.

**EXT. PIAZZA NETTUNO - SIDE STREET - NIGHT**

Adriani rounds a corner onto a quiet side street when suddenly, Axel stops him.

The ex-special agent is startled for a moment, then he recognizes him and goes for A GLOCK on his waist. But Axel lunges forward with A KNIFE.

He forces Adriani against a wall and shoves in the blade. Quickly, he finds the DHL air bill. Forbes' old friend from the Academy barely gets out another word before he dies.

ADRIANI

How?

AXEL

It really wasn't much of a challenge. See, Tom Forbes has a diminishing list of friends.

Axel wipes the blood from the knife blade on Adriani's shirt, then pushes his body behind A MINIVAN.

CUT TO:

**EXT. SMALL FARMHOUSE - EYERIES BEARA - IRELAND - DAY**

Maddy, her hair colored BLONDE, is with Emma in the front yard of the stone farmhouse on a hill overlooking the town of Eyeries in the far southwest corner of County Cork.

They're picking purple HYDRANGEAS from a bush in the yard.

FORBES (V.O.).

It took another six months and ten per cent of our assets but a year after leaving Seattle we'd rented a farmhouse in Eyeries west of Cork.

Forbes is inside reading the International Herald Tribune.

FORBES (V.O.)

We'd barely had the new passports a day when we learned Mike was dead. So we took off from Halifax and moved a half dozen times through Europe before finding this place.

He opens a drawer and pulls out THREE PASSPORTS from the Czech Republic.

FORBES (V.O.)

It cost us ten thousand Euros, but in Prague we found a corrupt agent in the Customs Administration who furnished us with legal citizenship papers good throughout the EU.

CLOSE ON THE PASSPORTS

FORBES (V.O.)

We were now Josef and Krystyna Sternak, parents to baby Sasha.

Forbes walks outside and looks down from the hill at the only two-lane road in an out of the Beara Peninsula.

FORBES (V.O.)

We'd been here now nearly a month, ready to put Plan B in motion.

#### **INT. THE FARMHOUSE BEDROOM - NIGHT**

Maddy's in front of a mirror, transforming herself into the biker chick who ran with The Nomads.

**IN A SERIES OF SHOTS**

She puts on red lipstick  
 then heavy mascara  
 She pulls on A RED WIG  
 Then a short black leather jacket

MADDY

I'm trying to remember what I  
 looked like back then. I was  
 high on smack half the time.

Finally, she takes off the jacket and turns her right  
 shoulder toward the mirror FLASHING THE TATTOO.

FORBES

You still haven't told me the  
 full story.

MADDY

No time like now.

FLASHBACK TO:

**INT. SEATTLE STREET - NIGHT**

TEENAGE MADDY, having just run away, is walking along a  
 street downtown near the Public Market.

MADDY (V.O.)

After I left home I'd only been  
 in Seattle a couple of hours.

Suddenly, A KID ON A HARLEY 500 roars by and grabs her  
 backpack.

MADDY

Hey stop. Goddamnit!

But the kid is long gone. So she drops down onto the curb.

MADDY (V.O.)

Everything I had was in that bag.  
 My cash. Wallet. I.D. Even the ATM  
 card linked to my college account.

**INT. WOMAN'S SHELTER - - NIGHT**

Maddy stands at the end of a line of homeless women.

MADDY (V.O.)  
 By the time I found the Shelter  
 that night, it was closed.

**EXT. STREET - LATER - NIGHT**

Maddy sleeps on a flat cardboard box with a half dozen other women and young girls. She's shivering from the cold, then...

IT STARTS TO RAIN

MADDY (V.O.)  
 That was the night I grew up.  
 The night I learned how quick  
 the fall can be from the  
 sidewalk to the gutter.

CUT TO:

**EXT. STREET - THE NEXT MORNING**

Maddy walks along, tired, filthy, in the same clothes she wore when she took off from Snoqualmie.

Just then, ONE OF THE HEELS on her boot breaks. She almost trips, so she stops, leans against a building and

STARTS TO CRY.

Suddenly there's THE SOUND of a motorcycle. She looks up and:

POV: SPOTS THE KID on the Harley.

He blows by, then pulls up to AN OLD WAREHOUSE across the street. Parks the bike and goes inside.

There are a half dozen chopped hogs in a row out front. Much bigger bikes. 1200's and Low Riders. There's A SIGN outside the door that says NOMADS.

**EXT. THE WAREHOUSE - ENTRANCE**

A PAIR OF BIKERS guard the door. Big guys. All in leathers. Maddy walks up to them like a dirty little mouse. She's so tired, she can barely form a sentence

MADDY  
 I need... I need to talk to  
 that kid who came inside just  
 now.



BIKER #1  
Is zat right? What business  
you got with him?

MADDY  
He stole everything I have.

She's trying to stand upright but with the broken heel she loses her balance. BIKER #2 lunges forward and catches her.

BIKER #2  
(yelling inside)  
Hey Rory. You got company.

Maddy leans against the front door waiting, when RORY, the Kid who took her backpack, comes out. He's in his late teens, a Nick Jonas-lookalike with black hair and dark eyes.

BIKER #1  
She says you robbed her?

Rory eyes her. As dingy as Maddy looks, he likes what he sees.

RORY  
I didn't steal it. I *borrowed* it.

MADDY  
Are you fucking serious? You just ruined my life.

She lunges at him, but Rory just smiles and side steps her.

RORY  
Listen. Let me make it up to you. I'll get you a place to stay where you can take a shower and change. Then I'll take you to dinner.

Maddy hesitates. So Rory pulls her aside and WHISPERS to her.

RORY (CONT'D)  
My old man runs this club and if he thought I was jackin' teenage girls, he'd have my ass.  
(nods to his bike)  
Come on. When you got nothin' you got nothin' to lose.

Maddy stares at him and realizes he's right. It's dangerous but at this point in her life she's down to "What the fuck?"

She nods begrudgingly. He holds up his finger as if to say "wait," then goes in and quickly retrieves the backpack.

RORY (CONT'D)

Not a penny missing.

Rory gets on the Harley and nods to her. Maddy puts her backpack over her shoulders and climbs on behind him.

He kick starts it and they take off.

MADDY (V.O.)

That was it. I stayed with him for a year. We both got strung out, so we hit the road. That's when I got the tattoo and that picture was taken. The Polaroid Axel had. The only reason it ended was the DEA busted the place we were crashing in. They found felony weight.

#### INT. SHOOTING GALLERY - NIGHT

Cops busting in. They slam Rory against a wall and cuff Maddy.

#### RESUME FARMHOUSE BEDROOM IRELAND - NIGHT

Forbes sits on the bed listening as she finishes the story.

MADDY

I got nailed for possession with intent but my Dad got me a deal. If I went into rehab and did the Mountain Rescue course to get clean they'd wipe my record. That's how I ended up wearing a badge.

She waits for his reaction. There's a beat. She's not sure how he'll take it. Then he gets up and hugs her.

FORBES

Jesus. If I loved you *before*, I'm beside myself now. You've got this insane combination of beauty, balls and --

MADDY

A willingness to dance on the  
dark side. See, the Nomads  
weren't holding me captive...  
I rolled with them willingly.  
Got this

(pointing to the tattoo)  
'Cause it said what I felt  
back then.

FORBES

You need to channel that now.  
Time to go back for one last  
ride.

Off Maddy determined to end it.

CUT TO:

**END ACT SEVEN**

**ACT EIGHT****EXT. HELLS ANGELS MOTORCYCLE CLUB - DUBLIN - NIGHT**

Maddy is in leather chaps and a vest with "colors" on the back that says NOMADS.

The tattoo is fully exposed as she walks outside The Hells Angeles MC in Dublin's Temple Bar District.

FORBES (V.O.)  
 In the Republic of Ireland the  
 Nomads are an official branch  
 of the Hells Angels.

She enters the club.

**INT. INTERNET CAFE - DUBLIN**

Maddy alone and in full colors sits at a PC terminal.

FORBES (V.O.)  
 She connected with Axel  
 through a Nomads' chat room on  
 the Dark Web; convincing him  
 that she'd grown tired of her  
 life on the run and was back  
 on heroin.

**A SERIES OF SELFIES**

Maddy showing off the tattoo  
 Astride one of the Harleys outside the club  
 Showing her veins bulging

FORBES (V.O.)  
 She took a number of shots of  
 herself in the biker leathers,  
 making sure she showed off the  
 "tracks" on her arms.

Maddy uploads them to the PC.

CUT TO:

**EXT. SHANNON - INTERNATIONAL AIRPORT - THE NEXT DAY**

A taxi rolls up outside the airport in County Clare.

**INT. TAXI - CONTINUOUS**

Forbes sits in the shotgun seat next to the driver. Maddy, in the persona of KRYSZYNA STERNAK is in back with Emma/Sasha.

FORBES (V.O.)  
Once Axel knew she was in Ireland, the plan was to take off the next morning for eastern Europe where we'd stage an O.D.

They pull up to the terminal and exit.

FORBES (V.O.)  
Bulgaria was the one country we were sure we could buy a death certificate. There'd been an explosive smack epidemic in the capital city of Sofia and we figured we could find a young female cadaver as a stand-in.

Forbes checks their bags with A SKY CAP and turns to Maddy.

FORBES  
I'll get your tickets and meet you at the gate.

MADDY  
(hugs him)  
O.K. Love you.

He kisses Emma and watches as they head into the terminal.

FORBES (V.O.)  
Just in case he'd be watching the airport in Dublin, we decided to fly from Shannon out west near Limerick.

FLASH FORWARD  
TO:

**INT. NOTRE DAME CATHEDRAL - PRESENT DAY**

Forbes sits in another dark corner pew holding the three CZECH PASSPORTS.

FORBES (V.O.)  
That was the last time I saw my  
wife and daughter alive. It's been  
nearly three months now.

He gets up wearily and exits the church.

**INT. CENTRAL POST OFFICE - MOMENTS LATER**

Walking slowly with the cane and expecting again to find the mailbox empty, Forbes heads inside.

FORBES (V.O.)  
No matter how smart we were.  
No matter how many times we'd  
covered our tracks and thought  
we'd stayed ahead of him, we  
were no match for this epic  
psychopath.

**INT. P.O. MAILBOX AREA - CONTINUOUS**

Forbes takes out his keys and approaches the box.

FORBES (V.O.)  
Interpol had issued a world  
wide abduction alert and  
there'd been a citing in  
Bangkok, which is what brought  
me to Southeast Asia. I'd gone  
into that same Nomads chat  
room and left my address here  
in Ho Chi Minh City. But that  
had been months ago.

Now, as he opens the box

FORBES REACTS WITH SHOCK.

He reaches inside to find A SMALL PACKAGE addressed to him at the HCMC GPO. The return address says SNOQUALMIE, WA.

The hair goes up on the back of Forbes' neck as he retrieves it and rushes out of the post office building.

CUT TO:

INT. DARKENED ROOM - HO CHI MINH CITY - DAY

Forbes storms into his room at the Hotel Tranh and powers up the Panasonic TOUGHBOOK with the cracked screen.

He rips open the package, not even considering that it might be an IED and pulls out A ZIP DRIVE.

He puts it into the USB port, hits some key strokes and sits back as A VIDEO APPEARS on screen.

CLOSE ON THE VIDEO

It starts tight on baby Emma who's on the floor playing with the new Raggedy Ann doll that Capt. Jamal gave her, but also:

MADDY'S OLD RAGGEDY ANN DOLL. The one that was in storage.

Just then, as the camera continues to focus on the child, we hear Axel's voice.

AXEL (VIDEO)

I hope you don't mind if I call you Tom. Considering what you've accomplished since you fled from here with your wife and child, "Gimp" seems no longer appropriate. You've earned my respect.

The camera starts to widen now.

AXEL (VIDEO) (CONT'D)

I'm sure you'll recognize your old flat. We haven't had time to furnish it yet, but it's been vacant all this time. Guess the word got out that a man who'd hunted serial killers had once lived here and the renters got squeamish.

He pans the camera around and Forbes can see that Axel has Emma in his APARTMENT in Seattle's U-District.

AXEL (VIDEO) (CONT'D)

As for the on-again-off-again biker chick, you'll be glad to know she's still with us - sporting a new tattoo.

He WHIP PANS the camera behind where he's standing and we discover MADDY, gaffer's taped to A CHAIR.

Her arms and legs are bound and her mouth has been taped shut.

CLOSE ON the back of her neck as Axel moves her hair away.

At the base of her skull she now bears the identical biblical citation from Matthew that he inscribed on his own wrist...

M 20:16 22:14.

AXEL (VIDEO) (CONT'D)

Two verses from separate chapters in Matthew.

Now he turns the camera on himself.

AXEL (CONT'D)

Considering where you are, I'm going to give you a week - that's a hundred and sixty-eight hours to get here and save them.

(checks his watch)

Today is Monday, the twenty-first. 5:30 p.m. Pacific Standard time.

Forbes quickly checks his own watch but turns back to the screen as Axel pans the camera to show A HUGE 10 by 10 foot canvas on a stretcher.

AXEL (CONT'D)

In the meantime I'm going paint her as Eve and send the portrait to the curator at the Smithsonian with specific instructions on how to mount it on my beautiful ceiling.

He moves the camera around to show Maddy's face. She's clearly terrified but trying to keep it together.

AXEL (V.O.)

Once my magnum opus is finished, there's still a chance I'll let her go. But if you don't get here in time I'm going to kill her and raise your daughter myself.

He pans down to Emma as the screen goes to HASH and we...

CUT TO:



**INT. JAMAL'S HOME - BEDROOM NIGHT**

He's sleeping beside his wife when the phone rings on a side tablet. Once, twice, then he picks up.

INTERCUT:

**INT. DARKENED ROOM - HO CHI MINH CITY - CONTINUOUS**

Forbes is quickly packing.

FORBES

He's got them. He's got them both.

CAPT. JAMAL

Where?

FORBES

My old place. Seattle. I'm at least a day out, depending on what connections I can make, but it has to be quiet and dark. If he catches a hint of backup, he'll --

Jamal gets up from bed ready to do battle.

CAPT. JAMAL

I've got you on this. Text me the address.

FORBES

(worried)

I mean it. You have to come solo. Off the books. No PD. No Feds.

CAPT. JAMAL

Don't worry.

FORBES

Just secure a perimeter for me. Make sure he doesn't move them. Twenty-four hours.

CAPT. JAMAL

On my life Tom... They will be safe.

With that Forbes hangs up.

He shoves his TOUGHBOOK into a backpack, slams his Beretta into a holster at the small of his back and takes off as we

PUNCH OUT TO BLACK

Just then, we hear Axel reciting the verses as the New Testament quote and citations are spelled out IN WHITE.

AXEL (V.O.)

Many are called but few are chosen.  
Even as the last shall be first,  
the first shall be last.

-Matthew: 20:16 22:14.

**END SEASON ONE**